II
E.2.3
1916-17

48TH ANNUAL PROSPECTUS

PHILADELPHIA MUSICAL ACADEMY

1916 1917

Founded — 1870

Incorporated 1915

Digitized by the Internet Archive
in 2010 with funding from
Lyrasis Members and Sloan Foundation

http://www.archive.org/details/schoolcatalog191617phil

PROSPECTUS

1916 *Forty Eighth Year* 1917

PHILADELPHIA MUSICAL ACADEMY

1617 SPRUCE STREET

MUSICAL DIRECTORS

RICHARD ZECKWER

CAMILLE W. ZECKWER

LOUISE DODD, *Secretary*

Germantown Branch

6029 MAIN ST.

JOSEPH W. CLARKE, Musical Director

MISS ELLEN W. CHASE, Secretary

West Philadelphia Branch

5132 SPRUCE ST.

RICHARD ZECKWER, Musical Director

MISS ANNIE QUINN, Secretary

Bell Phones *Keystone Phones*

J. R. ZECKWER, Business Manager

The PHILADELPHIA MUSICAL ACADEMY has recently been incorporated. We quote the following from the Charter:

> "The purpose for which the corporation is formed is to establish, maintain and manage a conservatory or school of music which shall furnish complete and thorough instruction in the literature, theory and practice of vocal and instrumental music, including training in vocal music and upon every variety of musical instrument, and in the dramatic art, as well as instruction in the various languages in which said vocal music may be written, printed or performed.
>
> "The said conservatory may grant its diplomas, or honorary testimonials, in such forms as it may designate, and grant and confer such honors, titles and degrees for proficiency in the theory of music, musical composition and vocal and instrumental music as to it shall seem right and proper."

The PHILADELPHIA MUSICAL ACADEMY will grant the degrees of Bachelor of Music, Doctor of Music, as well as Diplomas, Honors and Certificates, in the several branches taught.

BOARD OF DIRECTORS

WILLIAM BURNHAM — SAMUEL L. LACIAR
WALTER H. JOHNSON — MAURICE N. WEYL
EDWARD I. KEFFER — CAMILLE W. ZECKWER
RICHARD ZECKWER

Faculty

Piano

RICHARD ZECKWER
CAMILLE W. ZECKWER
WASSILI LEPS
CLARENCE BAWDEN
VIRGINIA HENDERSON
ELSA MOHR
ELSA SAMANS
MARGARET LEE
JOSEPHINE TIERS
FRANCES KINSLER
FLORENCE DORISS-BLAND
CHARLES E. KNAUSS
WALTER GOLZ
JOSEPH W. CLARKE
JACOB POMERANTZ
BESSIE DAVIS
MARY WALKER
JEAN CALHOUN
FLORENCE URBAN
ALICE LEVINS
MARION GRAFE
MARION HULL
LILLIAN VAN TINE

Grand Organ

WASSILI LEPS
CLARENCE BAWDEN
JOSEPH W. CLARKE
CHARLES E. KNAUSS
NORA BURKE

Violin

PAUL MEYER
HENRY STAUSEBACH
EFFIE LELAND-GOLZ
ALMA GRAFE

Violoncello

J. GESSEL

Double Bass

JOHN FASSHAUER

Vocal Music

HENRY S. KIRKLAND
MARIE BUEDINGER
EVELYN ESTES CARBUTT
MARIE ZECKWER-HOLT

Sight-Singing

HENRY S. KIRKLAND

Orchestra Class

CAMILLE W. ZECKWER

Theory of Music

Including Harmony, Counterpoint, Canon, Imitation, Fugue and Composition

RICHARD ZECKWER
CAMILLE W. ZECKWER
WASSILI LEPS
CHARLES E. KNAUSS

History of Music and Teachers' Course

FLORENCE D. BLAND

Pedagogy

RICHARD ZECKWER

Public School Music

POWELL FITHIAN

STUDY OF ORCHESTRAL INSTRUMENTS
BY EXPERIENCED TEACHERS

Philadelphia Musical Academy

CALENDAR 1916-1917

	S	M	T	W	T	F	S
September, 1916						1	2
	3	4	5	6	7	8	9
	10	11	12	13	14	15	16
	17	18	19	20	21	22	23
	24	25	26	27	28	29	30
October	1	2	3	4	5	6	7
	8	9	10	11	12	13	14
	15	16	17	18	19	20	21
	22	23	24	25	26	27	28
	29	30	31				
November				1	2	3	4
	5	6	7	8	9	10	11
	12	13	14	15	16	17	18
	19	20	21	22	23	24	25
	26	27	28	29	30		
December						1	2
	3	4	5	6	7	8	9
	10	11	12	13	14	15	16
	17	18	19	20	21	22	23
	24	25	26	27	28	29	30
	31						
January, 1917		1	2	3	4	5	6
	7	8	9	10	11	12	13
	14	15	16	17	18	19	20
	21	22	23	24	25	26	27
	28	29	30	31			

Academy open for registration on Wednesday, August 30th.

1st Term, September 7th to November 1st (8 weeks).

2d Term, November 2d to January 17th (10 weeks).

Christmas vacation, December 24th to January 1st inclusive.

3d Term, January 18th to March 28th (10 weeks).

4th Term, March 29th to June 13th (10 weeks).

Easter vacation, April 5th to 10th inclusive.

Academy closed Memorial Day, May 30th.

	S	M	T	W	T	F	S
February					1	2	3
	4	5	6	7	8	9	10
	11	12	13	14	15	16	17
	18	19	20	21	22	23	24
	25	26	27	28			
March					1	2	3
	4	5	6	7	8	9	10
	11	12	13	14	15	16	17
	18	19	20	21	22	23	24
	25	26	27	28	29	30	31
April	1	2	3	4	5	6	7
	8	9	10	11	12	13	14
	15	16	17	18	19	20	21
	22	23	24	25	26	27	28
	29	30					
May			1	2	3	4	5
	6	7	8	9	10	11	12
	13	14	15	16	17	18	19
	20	21	22	23	24	25	26
	27	28	29	30	31		
June						1	2
	3	4	5	6	7	8	9
	10	11	12	13	14	15	16
	17	18	19	20	21	22	23
	24	25	26	27	28	29	30

Pupils may begin at any time and deduction will be made in the tuition, but it is advisable to begin with the beginning of the quarter.

Pupils will not be charged for lessons occurring during the Christmas and Easter holidays.

The School is open from 8 a.m. to 6 p.m. Pupils are also accepted in the evenings by special arrangement.

The Philadelphia Musical Academy

THE PHILADELPHIA MUSICAL ACADEMY was founded in 1870, Mr. Richard Zeckwer becoming its director in 1876. Four years later Mr. Zeckwer purchased the property 1617 Spruce Street and altered it to suit all requirements. The building accommodates 2000 pupils and is equipped with a beautiful Stage Concert Hall (seating capacity, 250 people); a Church Organ, built by Hook & Hastings, of Boston; numerous Class Rooms, Offices, Library and Waiting Rooms.

Germantown Branch, 6029 Germantown Avenue, accommodates 500; West Philadelphia Branch, 5132 Spruce Street, 300.

THE CLASS SYSTEM

The school system of teaching music has proven its superiority over individual teaching and is no longer an experiment. The tendency of the day is distinctly in this direction, a fact which is shown by the growth and development of musical conservatories everywhere. The advantages, the spirit of emulation, the interchange of ideas, the intelligent criticism, are all so well known that they need not be repeated. It is just this many-sided musical intercourse afforded by conservatory life that is an indispensable factor in the development of musical talent. The opportunity of hearing master compositions of various epochs, of performing with and before others, the students' recitals, the lectures, the pleasant musical association, the class spirit—all these tend to stimulate a healthy interest and emulation and to establish a high ideal of execution by means not obtained outside of a well-equipped conservatory.

Class teaching differs from private teaching only in the many advantages offered. Each pupil is examined in the studies which he wishes to pursue, and is assigned to the class or grade to which he may belong, the other members of the class being of the same degree of proficiency. Lower classes are limited to four pupils, the higher classes to three.

The greater part of one of the weekly lessons is usually given to what are commonly known as exercises, or, more properly speaking, "etudes;" the other part to "pieces." Two pianos are used, two pupils working on the lesson at once, while the other two profit by listening and criticising. In technical work all four pupils perform at once. The results are emulation, ambition and self-reliance such as can be shown by no private work.

The PHILADELPHIA MUSICAL ACADEMY offers the music student the best instruction that can be obtained. It has always placed true artistic merit above every other consideration, and by steadily adhering to this principle has established its reputation as an institution of the first rank. The course of study is planned on the

broadest lines, with a view to fitting its pupils for careers as artists and teachers. From year to year its faculty has been strengthened, its methods made more scientific, its course of instruction more comprehensive and progressive, and today its curriculum insures the best results from the beginning to the free development of artistic requirement.

Preparatory Department

The PHILADELPHIA MUSICAL ACADEMY is open to pupils of all ages, beginners being especially welcome, as they do not require the undoing of faulty and careless previous teaching, which proves in many instances an almost insurmountable barrier to rapid progress. In these days of specialization, no earnest teacher can neglect to familiarize himself with a subject so important as the teaching of children.

In the thoroughness of the Preparatory Department lies the chief success of the pupils of the PHILADELPHIA MUSICAL ACADEMY. The mind, ear and hands of children can be easily trained correctly and thus save many years of needless drudgery.

Only teachers who are graduates of the PHILADELPHIA MUSICAL ACADEMY who have received the enviable teacher's certificate are employed in this department, as the Directors realize the fact that a good foundation is absolutely necessary for acquiring any degree of excellence.

An examination before one of the Directors is required before leaving the Primary or Intermediate Departments.

Lesson Books

As the advancement of the child is naturally of interest to the parent, lesson books are provided, in which the teacher records at each lesson the pupil's progress and application. It is hoped that the parents will examine these regularly.

Parents or guardians wishing to confer with teachers or the Directors of the School may do so by appointment.

Quarterly reports will be made of the progress of each pupil and submitted to the Directors, who will personally look into the work of each pupil. These reports will be registered at the office.

Ensemble and Symphony Classes

The Ensemble Class is for the practice of Duos, Trios and Quartets for Piano, Violin, Viola and 'Cello of the modern and classical composers, under the direction of Mr. Paul Meyer.

The Symphony Class is intended for the pupils of the Finishing Department. No special preparation is made for these rehearsals, as they are confined to those who are capable of reading at sight. All the symphonies and overtures of classical and modern composers are played during the season.

Sight-Singing

Too much stress cannot be laid upon this branch of musical study, since one of the most essential factors of musical training is the ability to read music at sight. Those deficient in this, labor under great disadvantage; therefore, all pupils, whether in the Vocal Department or not, should avail themselves of this excellent opportunity.

Sight-singing should be taught to the children early in life, but as this is not the universal custom in this country, Mr. Kirkland has chosen the best portions of the Paris Cheve, Lowell Mason, Tappert and Jadasohn Methods, not forgetting that all pupils in a conservatory are familiar with the Staff System. The latter part of the year is devoted to three- and four-part chorus.

Vocal Department

As there is no branch of music which requires more special gifts in the teacher for imparting knowledge and for understanding the individual needs and possibilities of the pupil, the faculty of the Vocal Department has been most carefully selected, all the teachers having enjoyed the best foreign and American study. There is a great field in America for the singer: Opera, Oratorio, Concert, Church Singing, and last, but by no means least, Teaching. Opportunities for all these branches of singing are afforded the pupils.

Opera Class

The Philadelphia Opera School, formerly at the Parkway Building, under the direction of Mr. Wassili Leps, Musical Director of the Philadelphia Operatic Society, will be conducted at this Academy and offers the same advantages to all pupils interested in an operatic career as heretofore. Mr. Leps will be assisted by a professional stage director.

This department is open to all pupils. There will be no vocal teacher connected with this course, and the co-operation of all vocal teachers is desired. For further information as to time, rates, etc., apply at the office.

Violin Department

The Academy has a strong corps of violin teachers headed by Mr. Paul Meyer. Splendid facilities are offered for the acquisition of the mastery of this instrument.

Violoncello Department

Music students are strongly urged to consider the importance of the violoncello for professional use in concert, orchestra and chamber music, as well as its delightful features as a parlor instrument. This department is under a well-known 'celloist of Philadelphia.

Harmony, Counterpoint, Composition and Orchestration

The Theoretical Department has long been a feature of the Academy, both as regards the large number of students and the high grade of scholarship. This department is under the direct supervision of Mr. Camille W. Zeckwer. The course is invaluable to everyone preparing to be a teacher.

The School Orchestra

A notable feature of the Academy is the School Orchestra. It is a well-known fact that very few schools of music can offer to their pupils this advantage.

The study of wind instruments is not attractive to the average student, and, therefore, the ordinary pupil has not the advantage of studying the classical orchestral works. To obviate this difficulty, Mr. Richard Zeckwer conceived the original idea of building a set of small organs to imitate the tone color of wind instruments, which can easily be played by any advanced piano student. The pupils profit greatly in this way by the necessary transposing of the music written for the various instruments, besides becoming acquainted with the orchestral scores.

All students who are sufficiently advanced are given an opportunity to participate in the orchestra rehearsals. Advanced pupils of piano and other solo instruments and of voice have frequent opportunities of performing with the orchestral accompaniment. This advantage is thoroughly appreciated by every ambitious and earnest student.

Concerts

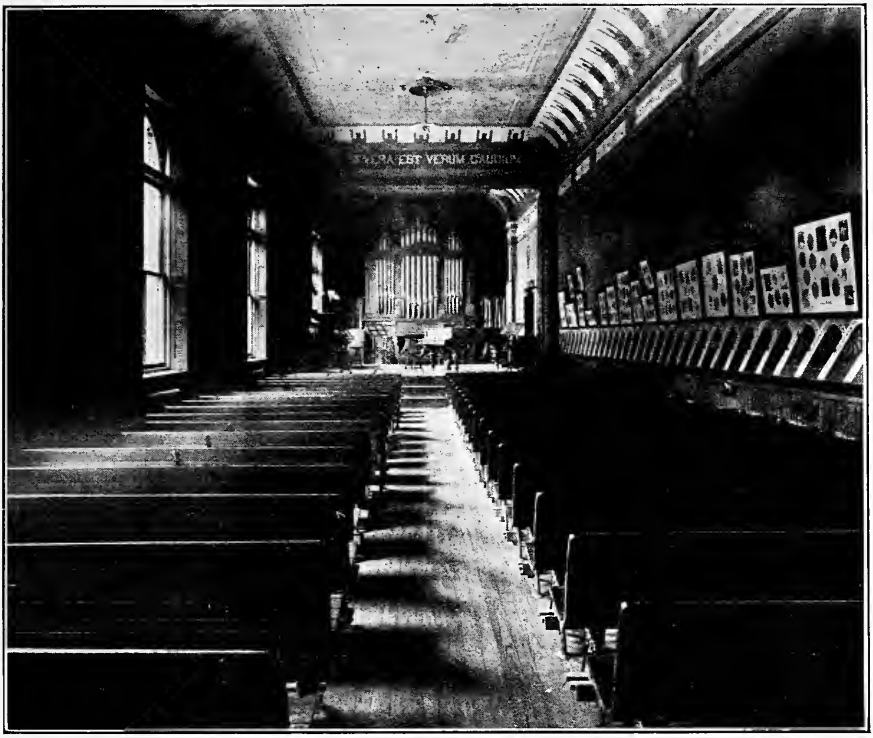
Informal concerts are given fortnightly, the first and third Saturdays of the month, in the Academy Concert Hall, especially to test the improvement of the pupils and to overcome their timidity in playing before others. No special preparation is made for these concerts, but no one is permitted to refuse when invited by the teacher. These concerts are strictly private, only the pupils and their friends being admitted by invitation.

Evening concerts are frequently given by the advanced pupils, and those studying composition have an opportunity of producing their own works or of having them performed at these concerts.

Frequent recitals and concerts will be given by the faculty; the dates will be announced later.

Normal Department—Teachers' Course

In the majority of the musical institutions of this country little attention is devoted to the preparation of pupils for the profession of teaching. Thus, a large percentage of graduates, although fin-



Concert Hall

ished performers, are totally ignorant of the art of teaching, requiring years of practical experience to attain satisfactory results. Fully realizing the far-reaching importance of this work, Mr. Zeckwer has established a Normal Department for the graduates or Finishing Department students of the School. The art of teaching is so exhaustively treated that the Teacher's Certificate of the Philadelphia Musical Academy is a sure guarantee of the owner's proficiency. The course consists of a class conducted by Mrs. Doriss-Bland, treating of the elementary and advanced subjects of music as applied to all pupils; and her sincere aim is the making of competent teachers.

In this class the young teachers will at times be required to make lucid explanations of the subject in hand, thereby acquiring a confidence and certainty of manner. For those who *have* taught, this class aims to be a means of broadening one's facilities and a stimulus in discussing and meeting with others on a common ground. This

course will also include a brief outline of Musical History by Mrs. Doriss-Bland, which will be included in the latter part of second year. For requirements see page 17.

Public School Music Training

There has been a steady demand for teachers equipped for the teaching and supervising of music in public schools. The PHILADELPHIA MUSICAL ACADEMY offers to students a comprehensive and practical course, on a truly musical basis, of the theory and practice of Public School Music. Teaching music in public schools has many attractive features. The teacher can be the means of enriching the lives of the vast army of young people with whom he comes in contact by preparing them to enjoy good music and by promoting concerts. The teacher of music is part of the body of teachers co-operating for the symmetrical development of the minds soon to be engaged in the various vocations. Such training makes possible the securing of a good position in any school in the United States with a definite salary. No other course in music offers an earlier or surer return for the time and means invested. This course will be under the able direction of Mr. Powell G. Fithian, acknowledged authority on the subject of school music, a graduate of this Academy, President of the New Jersey State Teachers' Association in 1911, and Director of Music in the public schools of the City of Camden, N. J., for the last seventeen years.

Our pupils are equipped and fully prepared to take the State examinations, as required by the various State authorities, for a supervisor's certificate to teach public school music. Students who have satisfactorily completed the full course will be entitled to secure diplomas.

Teachers of music in public schools should be good musicians, have the quality of leadership and personal magnetism, possess the ability to teach their subject and have a broad and liberal education.

Musical Bureau

A Musical Bureau has been established for the special benefit of pupils and graduates who may desire to secure positions as teachers, organists and accompanists, or concert engagements. All pupils may have their names registered as candidates for positions.

Although positions are not guaranteed, the Academy is enabled to keep in close touch with managers, school authorities, church

committees, etc., and thus, in the majority of cases, has succeeded in obtaining many remunerative positions for its students.

No charge is made for securing these positions, but it is expected that pupils will testify their gratitude to their Alma Mater by acknowledging publicly the school of their education.

The Library

The Musical Library contains more than 2,000 volumes of valuable works on the theory and history of music; acoustical subjects; classical music for piano, duos, trios, quartets; opera, organ and orchestral scores; books of reference and biographies of musical artists.

Students enjoy access to the Library without charge on application to the Secretary.

Teachers' Meetings

The Teachers' Meetings, which are held once a month, are attended by the Directors, who preside, and the assisting teachers. The purpose of these meetings is primarily to discuss plans for improvements in every phase of academic work, and to give the teachers an opportunity to discuss their ideas and to suggest any needs of their pupils.

Board for Pupils

For the convenience of pupils coming from a distance to study at the Academy we have made arrangements to have them accommodated at the Three Arts Club of Philadelphia, 250 South Seventeenth Street (within one block of the Main School), where they will be in safe and congenial surroundings. An early application will be necessary to secure rooms at this club. We have also a list of boarding houses and private families in the neighborhood where parents may feel satisfied to intrust their children.

Board from $5 to $20 a week, according to accommodations required.

TERMS

Tuition is payable strictly in advance. Term of Ten Weeks (twenty lessons).

The cost of lessons depends upon the grade of advancement and the instructor chosen.

PIANO

Class Lessons (twenty one-hour lessons, two lessons a week).

Primary Department (four pupils in a class)	$10 00
Intermediate Department (four pupils in a class)	12 00
Main Department (four pupils in a class)	$15 00—18 00
Advanced Main Department (four pupils in a class)	18 00—20 00
Finishing Department (three pupils in a class)	25 00—30 00
Graduating Department (three pupils in a class)	30 00—35 00

Private Lessons (twenty half-hour lessons, two lessons a week).

Primary Department	$15 00
Intermediate Department	20 00
Main and Advanced Main Departments	$30 00—50 00
Finishing and Graduating Departments	40 00—60 00

Private half-hour lessons, one lesson a week, one-half above prices

VIOLIN

Class Lessons (twenty one-hour lessons, two lessons a week).

Primary Department	$10 00—$15 00
Intermediate Department	15 00— 20 00
Main and Advanced Main Departments	25 00
Finishing and Graduating Departments	30 00

Private Lessons (twenty half-hour lessons, two lessons a week).

First Grades	$20 00—$30 00
Advanced Grades	30 00— 40 00

Private half-hour lessons, one lesson a week, one-half above prices

VIOLONCELLO

Class Lessons (twenty one-hour lessons, two lessons a week).

Primary Department	$15 00
Intermediate Department	20 00
Main and Advanced Main Departments	25 00
Finishing and Graduating Departments	30 00

Private Lessons (twenty half-hour lessons, two lessons a week).

First Grades $30 00
Advanced Grades 40 00

Private half-hour lessons, one lesson a week, one-half above prices

VOCAL

Class Lessons (twenty one-hour lessons, two lessons a week).

First Grades $20 00
Advanced Grades 30 00
Repertoire 40 00

Private Lessons (twenty half-hour lessons, two lessons a week).

First Grades ..... $30 00—$40 00
Advanced Grades ..... 40 00— 50 00

Private half-hour lessons, one lesson a week, one-half above prices

ORGAN

Class Lessons (twenty one-hour lessons, two lessons a week).

Primary Department $15 00
Intermediate Department 20 00
Main and Advanced Main Departments 30 00
Finishing and Graduating Departments 40 00

Private Lessons (twenty half-hour lessons, two lessons a week).

First Grades $30 00
Advanced Grades 40 00

Private half-hour lessons, one lesson a week, one-half above prices

Orchestral Instruments (twenty lessons) ..... $15 00—$25 00

THEORY

First year course: For Harmony only (Saturday mornings), per quarter $5 00
Second year course: Counterpoint, Form and Analysis of Classical Works (once a week) per quarter 7 50
Third year course: Canon, Imitation and Fugue (once a week), per quarter 10 00
Composition and Instrumentation (once a week), per quarter, 10 00
Symphony Class per Term of ten weeks 3 00
Course of Lectures on Pedagogics 10 00

Practicing on the Piano, one hour a day during the quarter ... 5 00
Practicing on the Pipe Organ (Hook & Hastings, Boston), blown by electric motor:

A Card allowing the pupil twenty hours 5 00
A Card for non-pupils 7 00

Sight-Singing Class, per season (three quarters) 5 00
Teacher's Course 30 00
Public School Music 60 00

RULES AND REGULATIONS

Each applicant, upon entrance, must fill and sign, or have signed by guardian, an application blank.

Tuition must be paid strictly in advance. Pupils will receive a Ticket of Scholarship on payment of their bills admitting them to lessons in the Academy for one Term; also to concerts, recitals, lectures and other activities of the Academy. No person will be regarded as a pupil until she or he has procured this admission card. Those not holding scholarship cards may be refused admission to class rooms at any time.

All matters of business, including arrangements for lessons, payment of tuition, and change of hours, must invariably be attended to at the office and not with the teachers.

Lessons canceled by telephone will not be credited nor made up.

Pupils are expected to commence promptly with the beginning of the Term and continue to the end. As teachers are in attendance whether pupils are present or absent, lessons lost by pupils cannot be made up. Exceptions can only be made in case of continued illness, when a written notice must have been given to the Director. The lessons will then be made up, or, if that is for any reason impossible, a portion of the tuition money will be refunded.

Pupils who are more than fifteen minutes late for any lesson forfeit the lesson.

Pupils should examine notices on the Bulletin Boards. Failure to do so may result in misunderstandings and disappointments.

No teacher is permitted to give lessons to any student away from the Academy, excepting by permission of the Directors.

Students are requested to notify the Secretary at least one week before the end of each Term, should they wish to discontinue lessons.

Upon leaving the Academy each pupil is entitled to a signed testimonial, specifying the work they have accomplished, the time they have studied at the Academy and their standing in each subject. A fee of one dollar will be charged for this certificate.

Pupils are expected to buy their music at the Academy. This is requested in order to avoid delay, and to obtain uniform editions. All pupils will be allowed the same discount as given by the music stores.

Bills for music and books will be rendered toward the end of each Term.

Pupils are advanced according to their progress. The large number of scholars makes it possible to classify very exactly. Some pupils being quicker in acquiring than others, the teachers will appoint them to higher classes according to their ability.

The appointment of students to the various professors is left to the discretion of the Directors, who, however, as far as possible, endeavor to meet the wishes of the student in this respect. Occasionally it is found that there are legitimate reasons for a pupil desiring to make a change of teachers. If these reasons are submitted to the Directors, and endorsed by them, the pupil may be transferred to another class and teacher.

Pupils entering the Finishing Department are allowed a change and choice of teachers. After the selection is made it is expected that the pupil will remain with that teacher until graduation.

Post-Graduates are entitled to receive instruction from any professor of the Academy that the student may elect without fear of causing any offense to the former teacher, as at this period of education a change is often advisable and productive of good.

THE ALUMNI ASSOCIATION

The Alumni Association of the PHILADELPHIA MUSICAL ACADEMY was founded in 1894. The object of the organization is to keep alive the interest of those who have won the diploma of the Academy, and to stimulate the ambition of those who are striving to reach that desired goal.

The meetings are held as follows: In November, business meeting and election of officers; in December, a lecture or reception or some special affair, as the Executive Committee may decide; in February, a concert to which the undergraduates of the Academy are invited; in April, a supper, and in June, a reception to the graduating class.

Any graduate of the Academy is eligible to active membership, and may become so by the fee of one dollar a year. Honorary members may be elected, who are members of the faculty not eligible to active membership and who have graduated pupils. These members have all the privileges of the Association, except the right to vote.

In 1911 it was decided to offer a gold medal to the member of the graduating class who, in the opinion of the Directors and the Judges, is the best. This was awarded in 1911 to Miss Isabel Ferris, in 1912 to Mr. Clarence Fuhrmann, in 1913 to Miss Elsie Smith, in 1914 to Miss Florence Bowen, in 1915 to Miss Deborah Rosenfeld and in 1916 to Miss Lena Jones. The officers are: Miss B. S. Davis, president; Miss J. B. Martin, vice-president; Miss Ethel Slaw, secretary; Miss Jean Calhoun, treasurer; Miss Florence Urban, chairman of the Executive Committee.

The past year has been very successful in interest and in increase of membership, and it is hoped that all others holding the diploma from the Academy will show their allegiance to their Alma Mater by joining the Association.

GOLD MEDALS AND PRIZES

Richard Zeckwer Gold Medal for Fugue.

Jesse Tilge Gold Medal for Vocal.

The Presser Gold Medal for the best Essay in the Normal School.

Prizes for those who have passed the best examination in the Primary Department.

Prizes for pupils in the Intermediate Department who play a given piece best before judges.

Prize for the best examination paper in Harmony.

Alumni Gold Medal, awarded to the Graduate, who, in the estimation of the Directors and Judges at examination, is the most deserving graduate.

REQUIREMENTS FOR GRADUATION

Piano

Candidates must have studied at least two consecutive years at the Academy.

1. The aspirant must play before a Board of Examiners:
   (*a*) Three Etudes by Chopin. (*b*) A Concerto. (*c*) A difficult Beethoven Sonata. (*d*) A Prelude and Fugue from the Well-Tempered Clavichord, by Bach. Also, play four other pieces, which they can choose from a list of difficult compositions compiled by the Piano teachers of the Academy.
2. Have passed a satisfactory examination in the first year's course of Theory (Harmony).
3. Have attended at least one year the Ensemble or Symphony Class.
4. Have attended the Sight-Singing Class one year.
5. Have given one Recital during the season.

Organ

Candidates must have studied at least two consecutive years at the Academy.

1. G. Thomas' Pedal Studies.
2. Have passed a satisfactory examination in Harmony and Counterpoint.
3. Give an Organ Recital.
4. Have attended the Sight-Singing Class.

Theory (Three years' course)

Candidates must have studied at least two entire years at the Academy.

Harmony, Counterpoint, Canon, Imitation and Fugue. The aspirant for a diploma must compose a four-part Fugue.

Violin

Candidates must have studied at least two consecutive years at the Academy.

1. Paganini Etudes.
2. Have passed a satisfactory examination in Harmony.
3. Play a difficult piece at the Graduates' Concert.

Violoncello

Candidates must have studied at least two consecutive years at the Academy.

1. Etudes by Grutzmacher.
2. Have passed a satisfactory examination in Harmony.
3. Play a difficult piece at the Graduates' Concert.

Vocal

We advise pupils in the Vocal Department to acquire enough knowledge of piano playing to perform easy accompaniments.

Candidates who have studied before entering the Conservatory must study at least two consecutive years.

1. One year's course in Sight-Singing.
2. To pass the examination in Harmony.
3. To sing moderately difficult compositions at sight at the examination.
4. To sing at the Graduates' Concert with orchestral or piano accompaniment.
5. To sing before a Board of Examiners.

Public School Music Course

Candidates must be good musicians and be able to teach their subject, and have a liberal education.

1. Must have attended the Sight-Singing Course one year.
2. To pass a satisfactory examination in Harmony.
3. Have attended the series of lectures by Mr. Powell Fithian and have passed the required examination in this course.

REQUIREMENTS FOR TEACHER'S CERTIFICATE

Only those who are in the Advanced Departments or who have graduated are eligible for this course.

1. Attend the classes and series of lectures by Mrs. Doriss-Bland for two consecutive years.
2. Pass the required examination and write an essay on Pedagogics.

Owing to this high standard, the Academy has many applications for positions from all over America for those receiving the Teachers' Certificate.

Diplomas and Teachers' Certificates

Diplomas and Teachers' Certificates will be awarded in the different departments on Commencement Day to those who have passed satisfactorily through the prescribed course of instruction. No one is eligible to receive a diploma who has not been a student at the Academy for at least two school years.

Diploma, $15.00. Teacher's Certificate, $15.00.

Free Advantages

No music school in this country offers to its students a greater number of free advantages than the PHILADELPHIA MUSICAL ACADEMY. Among these are:

Harmony Class for beginners and systematic training of the ear through musical dictation. Saturdays, 10 to 11 A.M.

Ensemble Class (playing of duos, trios and quartets with violin, viola and violoncello, under the direction of Paul Meyer). Wednesdays, 10 to 11 A.M.

Orchestra Class (under the direction of Camille Zeckwer). Saturdays, 11 to 12 A.M.

Lectures on Acoustics: These lectures are all illustrated by numerous experiments with the celebrated apparatus of Dr. Koenig, of Paris, and of G. Appum, of Hanau. Mr. Richard Zeckwer has the best and most complete collection of acoustical instruments of any conservatory of the world.

Admission to all student and faculty concerts and recitals.

Gold Medal competition.

Musical Bureau to secure positions for graduates.

Résumé

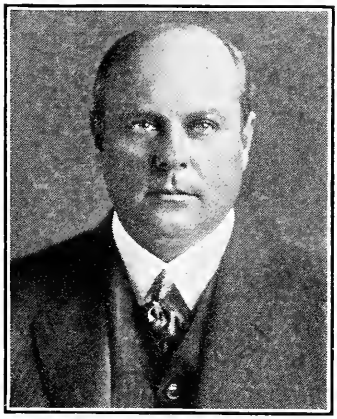
Forty concerts were given during the Season.
Ten pupils' concerts in the Academy Hall.
Three faculty concerts, Witherspoon Hall and Academy Hall.
Three evening concerts by pupils in the Academy Hall.
Nine recitals by Graduates.
Two concerts given by the pupils of the West Philadelphia Branch, in the Academy Hall.
Alumni Concert, Academy Hall.
Alumni Banquet at Kugler's.
Alumni Reception and Concert at Rittenhouse Hotel.
Pupils' Evening Concert with Orchestra.
Four Germantown Branch Concerts at Vernon Park Library Hall.
Commencement Exercises, Witherspoon Hall.
Illustrated Lecture Recital and Lecture on History of Music.
Lecture on Acoustics.
Reception of Three Arts Club.
Reception to Misses Elizabeth Rees and Lena Weber.
Reception of Teachers' Course at Adelphia Hotel.

THE FACULTY

The faculty is composed of artists whose training has covered the best features of both European and American Methods. Among them are a number with international reputations. The instructors are of broad education and enthusiastically devoted to their profession.

RICHARD ZECKWER, graduate of the Leipzig Conservatory, and pupil of Moscheles, Hauptman, Richter, Papperitz and Reinecke. Lecturer on Acoustics before musical societies, Franklin Institute of Philadelphia and the Philadelphia Academy of Natural Sciences. Inventor of the liberating of the "Ring Finger" for the perfection of technic. Inventor of a metronome. Composer of songs and piano compositions, also two overtures. Author of "A Scientific Investigation of Touch," "My Experiences in Acoustics," and Director of the PHILADELPHIA MUSICAL ACADEMY since 1876.

CAMILLE W. ZECKWER. His early studies in piano, violin and theory were pursued at the PHILADELPHIA MUSICAL ACADEMY under Aime Lachaume, the noted French pianist, Gustav Hille, Carl Samans, Martinus van Gelder, Maurits Leefson, and other teachers of the faculty. In 1893 he went to New York to study with Dr. Antoin Dvorak, two years later going to Berlin, where he studied composition with Philip Scharwenka and violin with Florian Zajic. Mr. Zeckwer has been in charge of the music at the Champlain Assembly, Cliff Haven, New York, for the past thirteen years, where his reputation as a lecturer and pianist has been established. Mr. Zeckwer is well known as a composer, having opused over thirty works, mostly in large form; some of which are published by Breitkopf & Haertel, Leipzig. He was soloist with the Philadelphia Orchestra in February, 1904, under the late Frtiz Scheel, and appeared with the same orchestra, under Leopold Stokowski, January 2 and 3, 1914, where he met with unqualified success. Symphonic poem, "Sohrab and Rustrum," produced by the Philadelphia Orchestra on February 4 and 5, 1916, and conducted by Mr. Zeckwer. Musical Director of the Savoy Opera Company; winner of Mendelssohn Club prize of Cleveland, Ohio, for musical setting to "The New Day."



WASSILI LEPS, Russian by birth, graduate of the Royal Conservatory of Dresden, and pupil of Dr. Wuellner, Rischbieter, Doering, Rappoldi and Draeseke. Mr. Leps is the composer of "Andon," which was very successfully produced by the Philadelphia Orchestra under Fritz Scheel and by the Browning Society, and the opera "Hoshi San," produced recently with great success by the Opera Society. For the last six years Mr. Leps has with great success conducted an orchestra, consisting of members of the Philadelphia Orchestra, at Willow Grove.

CLARENCE K. BAWDEN, graduate of the P.M.A. in Piano, Organ and Theory. Pupil of Amelie Tutein, Herman Mohr, Leopold Godowski, Wassili Leps. Appeared as composer-pianist with the Philadelphia Orchestra and Philharmonic Orchestra of New York. Has made several successful tours as concert pianist.

JOSEPH W. CLARKE, piano graduate of the PHILADELPHIA MUSICAL ACADEMY, a pupil of Camille Zeckwer, receiver of Teacher's Certificate. Studied in Berlin. Musical Director of the Germantown Branch of the P. M. A.

WALTER GOLZ, graduate in Piano and Theory of the P. M. A., afterwards pupil of Isidor Seiss at the Cologne Conservatory, and teacher at the College of Music of Chicago, 1905–09. Pupil of Carl Friedberg.

CHARLES E. KNAUSS studied piano with Mills and Von Bulow, organ and theory with Buck and Koerau. Solo pianist with Philadelphia Orchestra under Scheel, Pohlig and Stokowski. Organist and choirmaster of Woodland Presbyterian Church, Forty-second and Pine Streets.

HENRY S. KIRKLAND, vocal pupil of Mr. Lunn and Signor Emanuel Garcia, of London, also of E. J. Meyer, of New York. Author of "Expression in Singing."

PAUL MEYER, graduate of the Frankfurt Conservatory and High School of Music, Berlin. Violin pupil of Hugo Heermann and Joachim. Teacher at the Raff Conservatory in Frankfurt A. M. Five years teacher at the Riga Conservatory. Concertmaster with the Thomas Orchestra, Chicago.

HENRY STAUSEBACH, graduate of P. M. A. in violin. Concert violinist.

POWELL G. FITHIAN, graduate of P. M. A. in Theory in 1883, and in Piano in 1885; studied Organ with David Wood, and School Music at Hingham, Mass., under Thomas Tapper, Hollis Daun, Julia Crane and others. Organist and Choirmaster of First M. E. Church, Camden, for twenty-eight years; Director of Music in Public Schools of Camden for seventeen years.

NORA BURKE, graduate of P. M. A. in Organ. Organist at St. Patrick's Church, Philadelphia. Teacher of organ at Catholic High School.

MARIE BUEDINGER, born in Germany. Pupil of Jachman Wagner (neice of Richard Wagner and pupil of Garcia). Sang at Court before Empress Frederick the Second.

MARIE ZECKWER-HOLT, vocal graduate of the P. M. A. under Henry S. Kirkland, pupil of Matilde Marchesi, of Paris, Frank King-Clark of Berlin. Concert singer under management Haensel & Jones, N. Y.

BESSIE SHERMAN DAVIS, born in Philadelphia, graduated from P. M. A. in Piano Department and Theory. Receiver of gold medal. Pupil of Richard Zeckwer, Maurits Leefson and Aime Lachaume.

VIRGINIA HENDERSON, born in Philadelphia, graduate of PHILADELPHIA MUSICAL ACADEMY. Pupil in Piano of Mr. Rudolph Hennig. Pupil in Organ of Dr. David D. Wood. Member of American Organ Players' Club. Assistant to Enoch W. Pearson, Director of Music, Philadelphia Public Schools.

MARY WALKER, born in Philadelphia, graduate of P. M. A. Receiver of Teacher's Certificate. Pupil of Mr. Richard Zeckwer.

ELSA MOHR, graduate of the P. M. A. in the Piano and Theory Departments, receiver of the Teacher's Certificate; receiver of the gold medals for Theory and Composition. Pupil of Herman Mohr, Richard Zeckwer and Aime Lachaume; afterwards studied Piano and Composition at the Royal High School, Berlin, Germany, under Dr. Max Bruch, Carl L. Wolf and Carl Heyman.

JEAN DUNCAN CALHOUN, born in Philadelphia, graduate P. M. A. Piano Department. Receiver of Teacher's Certificate and Public School Music Certificate. Pupil of Rudolph Hennig.

FLORENCE URBAN, born in St. Clair, Pa., graduate in Piano and Theory. Receiver of gold medal for Fugue and receiver of Teacher's Certificate.

MRS. EFFIE LELAND-GOLZ, graduate in Violin Department of P. M. A., pupil of Mr. Paul Meyer. Teacher at Sharon Hill Academy and member of Pocono Pines Assembly for nine years.

ELSA SAMANS, graduate and receiver of Teacher's Certificate, pupil of Carl Samans and Richard Zeckwer.

ALICE LEVINS, graduate in Piano and Theory, receiver of Teacher's Certificate. Receiver gold medal for best Fugue, also the Presser Gold Medal for best essay on Pedagogics. Pupil of Mr. Richard Zeckwer.

MARGARET LEE, graduate in Piano and Theory. Receiver of Teacher's Certificate.

MRS. JOHN TIERS, connected with the School since 1886.

MRS. FLORENCE DORISS-BLAND, graduate of P. M. A. and receiver of Teacher's Certificate. Teacher's Certificate, A. K. Virgil School of Music, New York. Has made a particularly careful study of teachers' work and advanced technic.

FRANCES KINSLER, graduate of P. M. A. and receiver of Teacher's Certificate.

MARION GRAFE, graduate in Piano and receiver of Teacher's Certificate.

ALMA C. GRAFE, graduate of P. M. A., Concert violinist, a pupil of Camille Zeckwer.

MRS. EVELYN ESTES CARBUTT. Pupil of Aldridge, George Sweet, New York, and Mme. Johnstone.

JACOB POMERANTZ, graduate in Piano and Theory. Gold Medal for Fugue. Pupil of Richard and Camille Zeckwer.

MARION HULL, graduate of P. M. A. and receiver of Teacher's Certificate.

LILLIAN VAN TINE, graduate of P. M. A. in Piano and Theory.

MRS. A. M. HOYT, graduate of P. M. A.

GRADUATES OF 1916

Teacher's Certificate

Miss Carol Judd Becker
Miss Emma Linda Haines
Miss Edna B. Harvey
Miss Anna Marie Kachel
Miss Bertha Liana Kiefer
Miss Elizabeth C. Michel
Miss Emma E. Moore
Sister Flora L. Moyer
Miss Louise Adelaide Simpson
Miss Edna Frances Stockhaus

Piano Department

Mr. Harry R. Carter
Miss Elizabeth May Eckman
Miss Lena Blanche Jones
Miss Minnie Newhoff
Miss Ruth May Rothermel
Miss Anna Shaffer
Miss Margaret Squier
Miss Celia Supowitz

Vocal Department

Miss Elizabeth Geiger Rees
Miss Lena Weber

Violoncello Department

Mr. Jacob Gessel

Certificate in Public School Music Training

Miss Mildred Stuart Benners
Miss Sarah Frances Hershey
Miss Eleanore Snyder Kain
Miss Esther Ornstein
Miss Minerva B. Rose
Miss Helen Marjorie Wakefield

Winners of Medals and Prizes

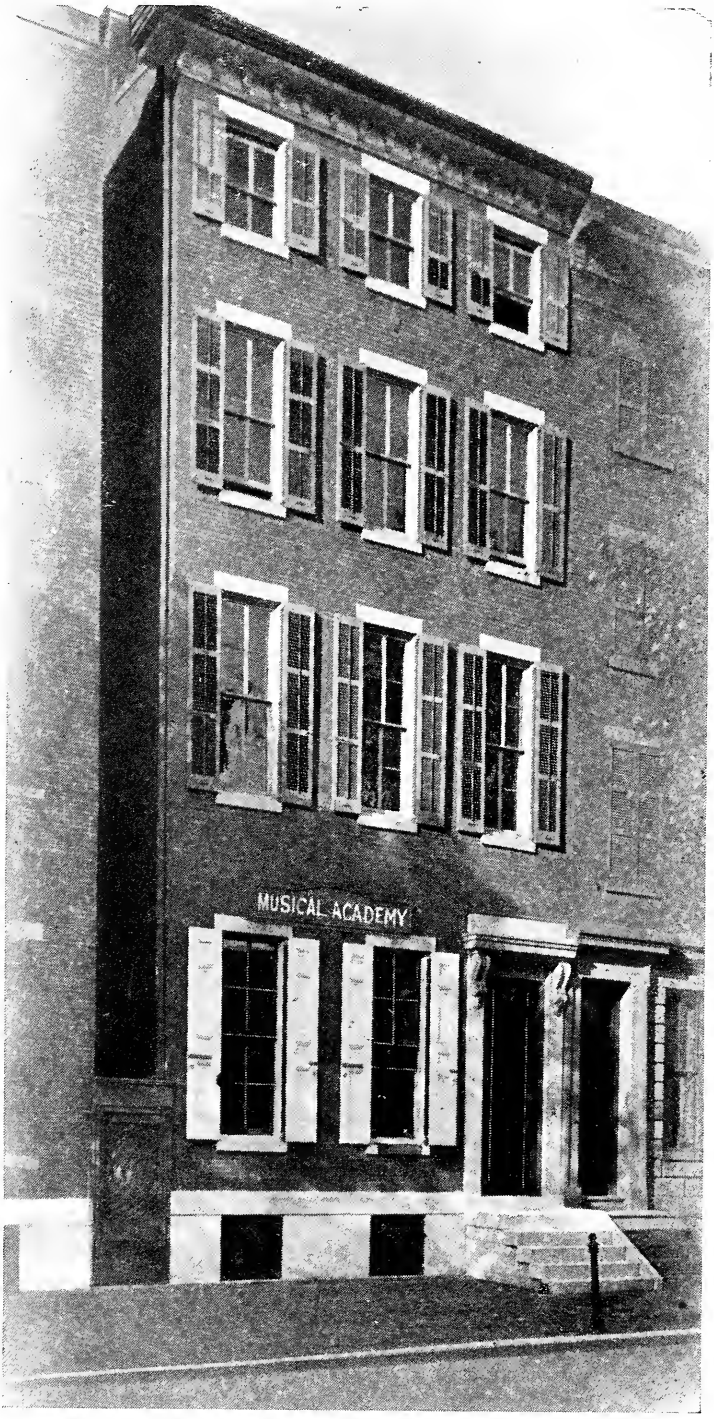
PRESSER GOLD MEDAL for best examination paper on Pedagogics, Miss Elizabeth C. Michel; honorable mention to Miss Carol Judd Becker.

ALUMNI GOLD MEDAL, Miss Lena Blanche Jones.

Prize for best Harmony examination, Miss Dorothy Bringhurst; honorable mention Mr. LeRoy Bawden.

Prize for completing the Primary Department in one year to Misses Helen Klopfer, Harriet Crawford, Ruth Haaz, Elizabeth Lopez, Elsie Durgin, Sylvia Bloom, Masters James McHugh, Bernard Moran.

Prize for technical work in Intermediate Department to Miss Blanche Gardiner, Master Emile Goldhaber, Miss Clara Malaney, Edith Nicely, Dorothy Powell and Master Howard Rhoads.



Philadelphia Musical Academy

1617 SPRUCE ST.
PHILADELPHIA

Forty-eighth Season

West Philadelphia Branch of the
PHILADELPHIA MUSICAL ACADEMY

Seventh Season **5132 SPRUCE STREET**

The rapid growth of West Philadelphia made it evident that a Branch School for the convenience of our pupils in this section would be successful, therefore in 1910 a school was opened at 446 South Fifty-second Street. The attendance at this branch increasing steadily each year, we were compelled this season to move to a larger and better equipped building.

The present location, 5132 Spruce Street, is still more convenient for those using the Spruce or Fifty-second Street car lines and we feel sure that our patrons will be pleased with the change in location and the modern appointments of this new house.

Leading members of the Faculty teach at these branches on certain days of the week. Pupils of the branches are admitted to all of the concerts and special activities of the main Academy. For terms see page 12. Bell Phone.

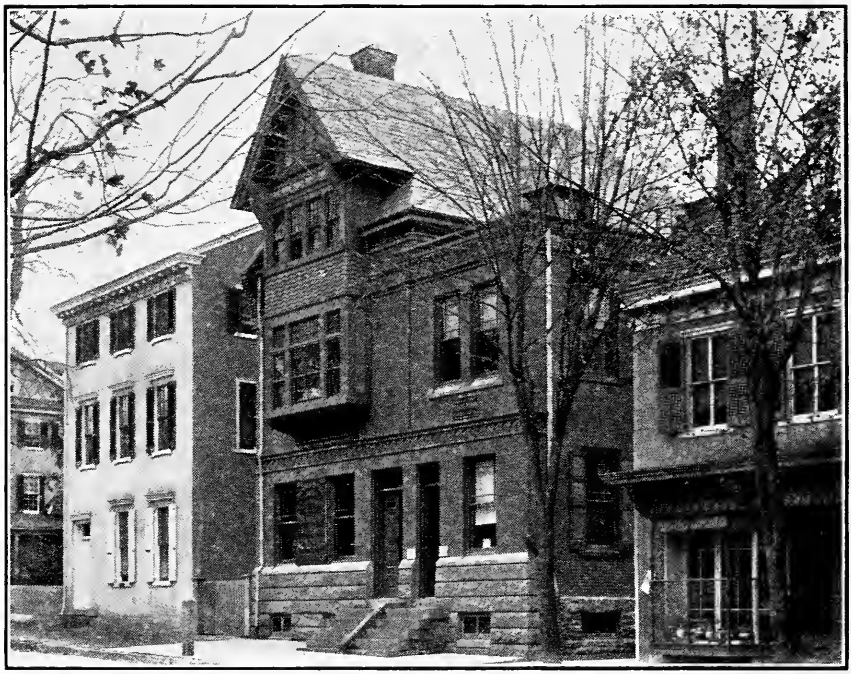
GERMANTOWN BRANCH

OF THE

Philadelphia Musical Academy

6029 Germantown Avenue

Thirtieth Season



The Germantown Branch of the Philadelphia Musical Academy was founded in 1886, and was opened under the direction of Mr. Richard Zeckwer. The school was successful from the beginning and more than justified its establishment. In 1897 Mr. Camille W. Zeckwer became director and the school retained its leading position. Mr. Joseph W. Clarke, who has been teaching at this branch for eleven years, assumed musical directorship last season and will have the general management of this school hereafter. Mr. Clarke has established an enthusiastic following.

The Branch Schools offer all the advantages of the main Academy, while pupils of the branches are likewise admitted to all of the concerts and special activities given at the main Academy.

For terms, etc., see page 12. Bell Phone, Germantown 3832

List of Some of Our Graduates and Advanced Pupils and the Position They Occupy in the Profession of Music

Elizabeth Ahn, Organist, Immanuel Baptist Church, Philadelphia.

Katharine Allen, Teacher, Moore, Pa.

Edith Aughenbaugh, Teacher in Keen Mar College, Maryland.

Mary C. Baker, Organist, St. James P. E. Church, Bristol, Pa.

Martha C. Barry, Singing Teacher, Baldwin School, Bryn Mawr, Pa.; Solo Contralto and Choir Director of St. Andrew's Episcopal Church; Teacher in Protestant Episcopal Deaconess Training School; Leader of Swarthmore Club's Woman Chorus.

Helen Bauman, Teacher, Chatham School, Chatham, Va.

Anna Beekman, Organist, Olivet Presbyterian Church, Atlantic City.

Lou Bennett, Concert Singer, Kansas.

George Bigler, Composer of several published masses.

Mary Blood, Instructor of Practice, Miss Mason's School, "The Castle," Tarrytown-on-Hudson, New York.

Edna Bradfield, Violin Teacher, Ursuline Convent, Wilmington, Del.

Joseph Braun, Organist, St. Bonaventure's Roman Catholic Church, Philadelphia.

Lillian Briggs-FitzMaurice, Director of the Virgil School, Philadelphia.

Lena Burke, Teacher in Northumberland, Pa.

Agnes Cantwell, Organist, St. Philip's Roman Catholic Church, Philadelphia.

Alvin S. Clark, Organist, Kemble, and Chorimaster, Christ P. E. Church, Woodbury, N. J.

Will H. Clark, Organist, Trinity Presbyterian Church, Frankford Avenue.

Carrie C. Colby, Organist of Linden Baptist Church, Camden, N. J.

Lena Compton, Organist of Methodist Episcopal Church, Twenty-fifth Street and Columbia Avenue, Philadelphia.

Franklin E. Cresson, Director of Hyperion School of Music, Philadelphia.

Samuel T. Crompton, Orchestra Leader in Wilmington, Del.

Elmer R. Crothers, Organist and Choir Director, Christ M. E. Church, Philadelphia.

Clara Horsley Deal, Teacher in Salt Lake City.

Charles DeMaris, Jr., Organist, Park Avenue M. E. Church, New York City.

Alice S. Baker Dickeson, Solo Violinist.

Lydie Corbin-Dilks, Concert Pianiste, Cranford, N. J.

Marie D'Invilliers, Teacher of Piano and Composition, Cresson, Pa.

Edith Eastman, Author of several books, "The Ethics of Music," "Musical Education" and "Musical Art," published in Boston.

Myrtle C. Eaver, Concert Pianiste.

Jules Falk, Solo Violinist.

Elizabeth M. Feaster, Accompanist, Oak Lane, Pa.

Alice Fernie, Director of Music at the University of Illinois.

Isabel Ferris, Organist, Wayland Memorial Baptist Church; Teacher at Philadelphia Conservatory of Music.

Edgar Fischer, Teacher of Violin, Theory and Composition; Director of the Conservatory at Walla Walla, Wash.

Lillie J. K. Fowden, Correspondent and Representative of *Musical America*, at Dewey, Oklahoma.

Gabriel Franchetti, Solo Violinist.

Alva Franckle, Organist and Teacher in Millville, N. J.

Emily Fricke, Concert Pianiste; Receiver of Zeckwer Gold Medal, 1907.

Angelo Fronani, Director of the Euterpe Musical Club; Organist of Baptist Church, Washington; Teacher of Piano and Harmony in the National Conservatory, Washington, and Concert Pianist.

Clarence Fuhrman, Graduate in Piano, 1912; Receiver of the Alumni Gold Medal and Zeckwer Gold Medal, 1913.

Mary Gallagher, Church Organist of the Visitation Roman Catholic Church, Philadelphia.

Erwin Gastel, Violoncellist, Seattle.

Jeanette Gessner, Teacher of Piano at the Neff College of Oratory; Accompanist at Ogontz School.

Anna Gledhill, Soprano at Church of the Mediator, Nineteenth and Lombard Streets, Philadelphia.

Mary Hallock-Greenwalt, Concert Pianist; played with the Kneisel Quartet and Pittsburgh and Philadelphia Orchestras; Author of "Pulse and Rhythm."

Alice Greims, Solo Violinist; Teacher at Bryn Mawr School.

Carl Grebe, Teacher of the Violoncello; Member of the Philadelphia Orchestra.

Laura A. Wood Grebe, Organist and Choir Director of Arch Street Presbyterian Church.

Henrietta Groeneveld, Organist, Gethsemane Baptist Church, Philadelphia.

Wanda Groeneveld, Soprano Soloist, Second Presbyterian Church.

George Haebler, Organist, Trinity Reformed Church, Broad and Venango Streets, Philadelphia.

Elsie Hand, Teacher at the Leefson-Hille Conservatory.

Herman S. Henning, Solo Violoncellist.

Kendrick Hill, Organist, Presbyterian Church, Trenton, N. J.

Florence Hinckle, Soprano Soloist.

Allen Hinckley, Opera Singer, Metropolitan Opera Company, New York; Bayreuth.

Cyrilla Holl, Teacher of Public School, Whitpan; Organist, Media Catholic Church, Media, Pa.

Grace Houseman, Organist, Frankford, Pa.

Leland Howe, Teacher of Piano and Organ.

Clara Hoyer, Organist of Merciful Saviour Episcopal Church, West Philadelphia.

Albert Hoyt, Tenor, Episcopal Church, Chestnut Hill, Pa.

Florence Caveny Hoyt, Solo Pianist and Accompanist, Germantown Choral Society.

John Ingle, Director of Columbia Music School, Philadelphia.

Henry Immerman, Teacher of Piano and Harmony, Los Angeles, Cal.

Helen Pulaski Innes, Director Chaminade Club.

Rhea Jackson, Solo Violinist.

Sascha Jacobsen, Solo Violinist.

E. Claire John, Teacher, Porto Rico.

Mrs. J. Kain, Organist of the Milton Baptist Church.

Selma Katzenstein, Concert Pianist; Teacher at the Leefson-Hille Conservatory.

Carrie Kaufman, Organist, Holy Family Church, Manayunk, Pa.

Gertrude Keppelman Landis, Solo Violinist, Philadelphia.

Minnie Lewis, Piano Teacher, Atlantic City, N. J.

Charles Linton, Concert Pianist, Receiver of Gold Medal, 1911.

Caroline Fretz Lyndall, Organist, Roxborough Presbyterian Church, Roxborough, Pa.

Miss A. McKinley, Organist, St. Bridget's, Falls of Schuylkill, Philadelphia.

Mary Macan, Soloist, Third Presbyterian Church, Chester, Pa.

Mary McKinley Makun, Organist, St. John's Baptist Church, Manayunk.

Arthur L. Manchester, President of the Music Teachers' National Association; Director of Music, Spartanburg College.

Margaret Marshall, Organist, St. Francis de Sales Roman Catholic Church, Philadelphia.

Mary Marshall, Organist of St. Anthony's Roman Catholic Church, Philadelphia.

Jean Martin, Piano Teacher, Philadelphia.

Cary Mitchin, Teacher in W. H. Green School, Philadelphia.

Harry Meyer, Violinist, Philadelphia Orchestra.

Kate L. Miles, Piano Teacher in Germantown, Pa.

E. Presson Miller, Teacher of Singing in New York.

Nan M'Girr Montgomery, Soprano Soloist, Richardson Memorial Church.

Sister Flora Moyer, Graduate in Organ and Theory, 1913; Teacher and Organist at the Lankenau School for Girls, Philadelphia. Receiver of Teacher's Certificate.

Anna Nagel, Organist, First Moravian Church, Philadelphia.

David Nowinski, Violinist, Philadelphia Orchestra.

Frank O'Brien, Organist, Church of the Gesu, Eighteenth and Stiles Streets, Philadelphia.

Katherine O'Donnell, Organist of St. Gregory's Roman Catholic Church, Fifty-second Street and Lancaster Avenue, Philadelphia.

Anne Perrin, Teacher of Singing in Public Schools of New York.

Charlotte Persing, Organist of Episcopal Church, Danville, Pa.

Mary E. Williams Pfromm, Director of Jenkintown Choral Society.

Letitia Radcliffe, Graduate in Theory, 1911; Receiver of Zeckwer Gold Medal; Composer; Concert Pianiste.

Howard Rattay, Teacher of Violin at the Philadelphia Musical Academy, 1895–1903; Solo Violinist.

Reuben Reeves, Organist, Cape May, N. J.

Ethel Funk-Robb, Treasurer of the Alumni Association of the Philadelphia Musical Academy; Receiver of Gold Medal in Theory.

Wesley Ridgway, Organist, St. John Chrisostom Episcopal Church, Philadelphia.

Kathrine A. Rowan, Organist and Choir Director of the Church of St. Francis of Assisi, Germantown, Pa.

Grace Ackroyd-Rowe, Concert Pianiste; Receiver of Gold Medal, 1908.

Clarence Royer, Concert Violinist, New York; Teacher at Ithaca College, N. Y.

Emil Schmidt, Violinist, Philadelphia Orchestra; Solo Violinist.

Walter Sexton, Organist Presbyterian Church, Mt. Airy, Philadelphia.

Sophia Shaffer, Organist, Ambler, Pa.

Miriam Shaub, Alto Soloist, First Presbyterian Church, Lancaster County; Teacher in Shippen School for Girls.

Albertus Shelly, Teacher of the Violin at New York College of Music.

Mabel Slifer, Piano Graduate, 1910; Teacher at Lansdale, Pa.

Edna Florence Smith, Soprano, Union M. E. Church, Philadelphia; President of Contaves Chorus of Philadelphia.

Jessie Fulweiler-Spiers, Receiver Zeckwer Gold Medal, 1897; Concert Pianiste.

Lillian Spoor, Piano Teacher, Washington, D. C.

Miss B. E. Stafford, Organist, Wissahickon Presbyterian Church.

Lottie Stafford, Contralto, St. Luke's Episcopal Church; Sight-Singing Teacher at Holman School for Girls.

Marguerite Stelwagon, Teacher; Receiver of Presser Gold Medal, 1913.

Marvin Street, Organist of Broadway Methodist Episcopal Church.

Adele Sutor, Graduate in Theory; Assistant Piano Teacher at Miss Wright's School, Bryn Mawr, Pa.; Sight-Singing Teacher at Miss Seyward's School, Overbrook, Pa.

Minnie M. Thomas, Organist at Bustleton Methodist Episcopal Church, Bustleton, Pa.

Ann M. Thompson, Pianiste; Teacher; Accompanist.

Lillian Van Tine, Graduate, 1913; Teacher.

Louis Volmer, Teacher of the Violoncello; Philadelphia Orchestra.

Helen F. Voshage, Soprano Soloist, St. Philips' Episcopal Church, Philadelphia.

Margaret Wallace, Director, Musical Department, Columbia Institute, Tenn.

Elizabeth Pattee Wallich, Opera Singer in Savage Opera Company.

Harriet B. Walling, Organist, Merchantville, N. J.

May Walters, Organist at St. Catherine's, Wayne, Pa.

May H. Warrington, Organist of Trinity Protestant Episcopal Church, Swedesboro, N. J.

C. Washburne, Organist of First Presbyterian Church and Beth Israel Synagogue, Atlantic City, N. J.

H. Wallace Webb, Opera Singer.

Alfred Weiser, Organist at Emanuel Lutheran Church, Pottstown, Pa.; Director of Weiser School of Music.

Hilda Wells, Teacher, Germantown, Pa.

Hunter Welsh, Concert Pianist.

Margaret S. West, Organist of Presbyterian Church, Cedar Rapids, Iowa.

Carrie Clark Wetherly, Graduate in Piano and Theory; Receiver of Gold Medal.

Clara Wilson, Director of Lansdowne School of Music.

Clarence Wilson, Organist and Choirmaster, Third Presbyterian Church, Trenton, N. J.

Otto Wittich, Violin Soloist; Teacher; Concertmeister, Reading Orchestra.

Amy Young, Teacher, Schuylkill Seminary, Reading, Pa.

Faculty Concert

At Witherspoon Hall

Thursday Evening, November 11, 1915

At 8.15 o'clock

Program

TRIO—PIANO, VIOLIN, 'CELLO, Op. 15 *Smetana*
MESSRS. WASSILI LEPS
PAUL MEYER HANS DRESSEL

TENOR SOLO—
"Forge Song" from "Siegfried" *Wagner*
MR. JEAN SKROBISCH

VIOLONCELLO—
Sonata in A *Boccherini*
MR. HANS DRESSEL

SOPRANO SOLO—
"Ozean du Ungeheur" from "Oberon" *Weber*
MRS. MARIE ZECKWER-HOLT

PIANO DUO—
Hungarian Fantasie *Liszt*
MESSRS CHARLES E. KNAUSS
JOSEPH W. CLARKE

VIOLIN—Airs Russes *Wieniawski*
MR. PAUL MEYER

TENOR—
(a) "Ich Grolle Nicht" *Schumann*
(b) "Eleanor" *Taylor*
(c) "Atlas" *Schubert*
MR. JEAN SKROBISCH

VIOLONCELLO—
(a) Adagio *Mozart*
(b) Elves Dance *Popper*
MR. HANS DRESSEL

DUO—SOPRANO AND TENOR—
Balcony Scene from "Romeo and Juliet" *Gounod*
MRS. MARIE ZECKWER-HOLT
MR. JEAN SKROBISCH

909th Concert given by the Philadelphia Musical Academy

Pupils' Concert

Monday Evening, March 20, 1916

Program

PIANO—
(a) Nocturne, D flat *Chovan*
(b) Impromptu "The Chase" *Rheinberger*
MISS CATHERINE VAN RENSSELEAR

PIANO—Faust Valse *Liszt*
MISS KATE FIRTH

VOCAL—
(a) "Valley of Laughter" *Sanderson*
(b) "The Maiden and the Butterfly" *Chadwick*
MISS LILLIE JOHNSON

PIANO—Ballade G Minor *Chopin*
MISS EMILY TURNER

VIOLIN—Scene de Ballet *Beriot*
MISS ALBERTA SCHWARTZ

PIANO—Liebestraum *Liszt*
MISS ANNA KACHEL

PIANO—(a) Nocturne *Grieg*
(b) Norwegian Bridal Procession *Grieg*
MISS ETHEL S. WHITTIER

VOCAL—(a) "The Star" *Rogers*
(b) "Parting" *Rogers*
MRS. GRACE STEWART

PIANO—Rhapsodie No. 12 *Liszt*
MISS ELIZABETH ECKMAN

PIANO—
Nocturne and Prelude from "Suite Mignon" *Shuett*
MISS CHRISTINA KNAUSS

VIOLIN—Concerto No. 7, First Movement *Rode*
MR. HOWARD SAMPLES

PIANO—Concerto D Minor *Mozart*
MISS MARGARET WHITECAR

VOCAL—
(a) "Irish Folk Song" *Foote*
(b) "When I Think on the Happy Days" *Forster*
MRS. ORLANDO BOWEN

PIANO—
Concerto Second and Third Movements *MacDowell*
MISS LENA JONES

QUARTET—
Overture "Mignon" *Thomas*
MISSES LENA JONES
PEARL HERMAN EMILY TURNER
MR. HARRY CARTER

929th Concert given by the Philadelphia Musical Academy

Faculty Concert

Given by Lady Members of

The Philadelphia Musical Academy, Inc.

Monday Evening, February 7, 1916

8.15 o'clock

Program

Quartette—Valse Impromptu *Raff*
MISSES MARY WALKER, JEAN CALHOUN
MRS. A. M. HOYT, MRS. F. D. BLAND

Piano Solo—
Polonaise C Sharp Minor *Chopin*
MISS MARION HULL

Violin—Concerto G Minor, Opus 26 *Bruch*
(a) Allegro Moderato
(b) Adagio
MRS. EFFIE LELAND-GOLZ
MISS VIRGINIA HENDERSON

Concerto—D Minor *Rubinstein*
MISS ALICE LEVINS

Organ Solo—
Fantasie A Minor *Richter*
MISS NORA BURKE

Piano Solo—
(a) Forest Murmurings *Liszt*
(b) Turkish Marche *Beethoven-Rubinstein*
MISS MARION GRAFE

Vocal—
(a) "Es blinkt der Thau," *Rubinstein*
(b) "Spuk" *La Forge*
(c) "Thoughts Have Wings" *Lehmann*
MISS SOPHIE HEISCH

Violin—
(a) Chanson Louis XIII et Pavane *Couperin-Kreisler*
(b) Spanish Dance *Sarasate*
MISS ALMA GRAFE

Piano Solo—
(a) Novellette *MacDowell*
(b) Hexentanz *MacDowell*
MISS BESSIE DAVIS

Vocal—
(a) "Who'll Buy my Lavender" *German*
(b) "Sontag Morgen" *Brahms*
(c) "Heart Song" *Foester*
(d) "Enraptured" *Foester*
MARIE ZECKWER-HOLT

Duo—Pas des Cymbales *Chaminade*
MISSES ELSA MOHR, FLORENCE URBAN

Commencement

Graduates of 1916

At Witherspoon Hall, Walnut and Juniper Streets

Monday, June 5, 1916

Program

Orchestra—
Overture "Preciosa" *Weber*

Piano—
(a) Romance *Sibelius*
(b) Impromptu *Reinhold*
MISS MINNIE NEWHOFF

Vocal—
Aria from "Il Re Pastore" *Mozart*
MISS ELIZABETH GEIGER REES

(Violin Obligato played by Mr. Louis Rosenberg)

Piano and Orchestra—
Concerto D Minor (First Movement) *Rubinstein*
MISS MARGARET SQUIER

Vocal—Aria from "Achilleus" *Bruch*
MISS LENA WEBER

Piano—Rhapsody No. 12 *Liszt*
MISS ELIZABETH MAY ECKMAN

Piano and Orchestra—
Concerto, (Second and Third Movements) *Raff*
MISS RUTH MAY ROTHERMEL

'Cello—Concerto A Minor, *Golterman*
(a) Cantilena
(b) Allegro moderato
MR. JACOB GESSEL

Piano—Faust Waltz *Gounod-Liszt*
MISS LENA BLANCHE JONES

Distribution of Diplomas, Teachers' Certificates and Gold Medals

Orchestra—
Slavische Tanze No. 8 *Dvorak*

Only Complete Music Establishment in Philadelphia

Theo. Presser Co.

1712-14 Chestnut Street

An immense stock of Sheet Music, Music Books and Musical Supplies Constantly on Hand

Sole Agents for

GROVE'S DICTIONARY OF MUSIC AND MUSICIANS

The keystone of every musical library. Five large volumes —former price, $25.00. This latest edition beautifully and strongly bound in red cloth and gold. **Price, $15.00**

Progressive Music Lovers, Teachers, Students Everywhere take

The Etude

PRESSER'S MUSICAL MAGAZINE

Musical interest never lags where THE ETUDE goes. It supplies twenty of the best pieces that can possibly be secured every month. It keeps you alive, working, progressing; it is the best all-around musical investment of the day.

Price, $1.50 per year. 15 cents per issue

JULIUS GUETTER

120 N. FIFTEENTH STREET

PHILADELPHIA

Practical Violin Maker

My New Violins are used by the best teachers and soloists, who prefer them in tone to any old instrument.

The Well-known R. Pfretzschner Bows Always on Hand

Always a Fine Assortment of Old Instruments on Sale

Many Recommendations from all over the United States for my Artistic Achievements

ASK FOR

THE NEW EDISON

Forget the various trade names of the various talking machines. All talking machines are now like last year's fashions. Edison has developed a new art in music. It can be heard only in his new invention, the NEW EDISON DIAMOND DISC PHONOGRAPH.

COME TO US AND HEAR

Edison's actual Re-Creation of the work of the world's greatest vocalists and instrumentalists. Ask for every kind of music. No form of music is beyond Edison's new art.

N. STETSON & COMPANY

1111 Chestnut Street

Sole Philadelphia Representatives of the Steinway Piano

EDWARD STERN & CO., INC
PRINTERS, ENGRAVERS
PHILADELPHIA

Philadelphia Musical Academy

1617 Spruce Street